

# WOMAN'S HOME PAGE

CHARLES DWYER... Editor.

## A - THREE - BEDROOM - COTTAGE - FOR - \$2,500

THE small cottage ought first of all to be cottage-like—that is to say, it should not pretend to be other than it really is, and everything in the design favorable to a cottage effect should be emphasized. Let a long, low sweep of roof give the right flavor to your home. A small building with a high roof line is usually box-like, and devoid of the subtle charm of domestic feeling.

Like most of the new frame structures in the middle west, the cottage shown here is covered on the exterior with rough cast cement plaster. Though not, of course, as permanent as masonry (by reason of its timber skeleton), the plaster-covered building is much more durable than shingles or siding, and as paint is required only on the window

the space occupied by a pantry will be saved.

### Value of a Couch Bedroom

In a small house, one of the bedrooms should be furnished with a couch instead of with the usual bedroom set. A couch bed is very comfortable, and may be concealed in the daytime with a couch cover. With table and easy chairs, the room thus becomes an upstairs sitting-room by day, and a comfortable bedroom by night. The articles for the toilet may be kept in a small dressing-

A dark green, almost black, stain was used on the woodwork.

### Father and Son

The father and husband is the home-builder in more senses than one, for on him in equal measure with the mother the up-bringing of the reasons of the home depends. Too many fathers leave the care of the children entirely to the mother. This should not be so. True friendship and comradeship should exist between a father and his son. Theories of conduct, strict moral discipline are not enough in a boy's training. Unless there is warm mutual love and close companionship, unless a child has grown into boyhood with the feeling that his father is his friend as well as his adviser and guardian, there will be very little influence that will help, and there will be great danger. The more a boy loves his father and the less he fears him, the more he will respect him and the more enduring will be a father's power.

"Most fathers feel that they have done well by their children if they have won for them food, clothing and shelter," writes a man who is an authority on moral education. "What fathers need to understand is that food, clothing, shelter, luxuries or simple, can never compensate to the child for the loss of the father's companionship; that it would be better for the child to get on with less material comfort, and even suffer some hardship, if by so doing he could have some direct contact each day with his father, when the latter's helpful influence might be exercised over him."

### Boy's Ideal His Father

A boy's ideal of faultless manhood is naturally his father. He believes him to be wiser, better than others. In childhood's days he feels safe, happy, proud when he puts his hand in his father's

him. He never repels, never shows impatience about a boy's ever-recurring questions. He tries to recall his own boyhood and the experiences and impressions of the days when the heart and mind were thrilling with the things which

striving for, the father has a power to help him that nothing else can give. If a boy has done wrong, he should be met with patience, firmness, but kindness; should be reasoned with, remonstrated with, persuaded—never threat-

It takes time to talk over things; it takes infinite patience, love and justice, but these are not too precious to give.

### Cultivate the Boy's Confidence

The evening may be the time for quiet talks over the events or actions of the day, although the larger part of the time a father has for companionship should not be devoted to serious talks, or the results would not be beneficial. A wise father will not let a critical moral experience pass, or a question of right and wrong, without explaining the meaning clearly to a boy's mind.

A boy's quarrel with another, an act of injustice, cowardice, meanness, revenge, selfishness, whether on the part of the boy or of another person, may be an opportunity for a strong lesson. The high qualities of self-command, fair-dealing, courage, generosity, may be shown as belonging to a manly character. The thinking and reasoning powers of a boy, as well as his moral nature, may thus be developed.

### Sunday a Day of Companionship

Sunday is a day of opportunity for a father, who has more leisure time to be with his son. If there is the habit and duty of going to church regularly the spirit of reverence for the day is fostered and thoughts of the dignity of life may be instilled. The day should be one of brightness and cheer, not spent in careless dawdling.

It depends on the father whether the early sense of dependence in the boy may become so truly affectionate that the father's authority is recognized as requiring loving obedience and entire respect. A good father will often be as a brother to his son, as the years go on, although the parental authority is never lost. There will be perfect mutual confidence, the understanding of each other without explanations, and, as the son grows toward young manhood, this

a boy understands neither the world nor himself. Life becomes intense, absorbing. Egotism is a dominant trait; a boy often resents advice, chafes under discipline, longs for independence. He is elated, with overflowing spirits, or swagging ways. Then he reacts, and may be lazy, indifferent, dull, morbid and depressed. He is awkward, clumsy, overgrown; no longer a child, but not yet a man.

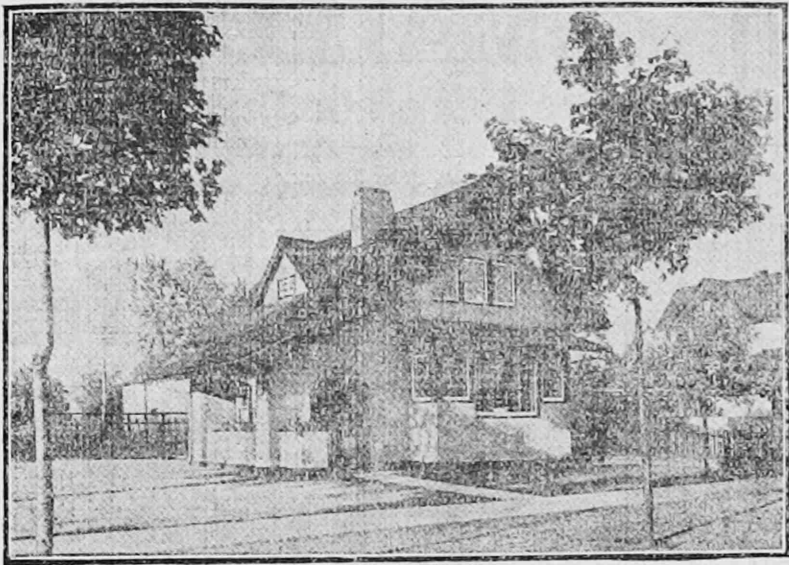
Much depends on his associations now. Good companions may do him great good; bad companions may do him great harm. He is self-confident or self-distrustful, serious or gay, impulsive but very thoughtful. He is inquisitive and may be unreliable and troublesome, but he is never so easily influenced by indirect and tactful control. The test of a father's talent is to be able to deal with him in the right way.

At this time a boy may be inspired with high feelings, noble impulses, manly virtues. The best training teaches moral responsibility, the sacredness of manhood, the duty of self-government. It develops an earnest attitude toward the most important questions of human life. The mere avoidance of evil is not enough. The highest virtue, the truest character, loves what is right and strives for it.

### The Value of Religious Training

A boy's heart is more open to religious teaching in the "middle teens" than at any other age. Wrong methods will repel him, he does not like to be preached at, but he yields to right influence.

It is the age of hero-worship and of forming ideals for imitation. The good, the true and the beautiful stir his soul and imagination. The admiration that his parents have for great and noble lives and the qualities that appeal as ideals of conduct will help to awaken his enthusiasm and act as a guide. In the "teens" a boy begins suddenly to take an interest in the world of grown-up people. If a father talks to his son about morals, life, human nature, education, business, current events, domestic life and parenthood, he will be surprised at the influence he can exert.



A PLEASANT LOOKING HOME

frames and sash, this saving just about offsets the slight additional cost of the plaster.

### Provision for Flowers

Flowers are so universally appreciated nowadays, it seems wise to make some architectural provision for them. This cottage provides for two flower boxes, built of timber covered with plaster, and lined eight inches deep with galvanized iron. One stands at the front steps, and one forms the porch rail.

The latter, shaded most of the day by the overhanging porch roof, has proven an excellent place for ferns. The galvanized iron receptacle for the earth should never be more than six inches or eight inches deep, and a round hole in the center of the bottom should be provided to drain off the excess of moisture; with this precaution the earth will remain sweet.

The cottage shown is stained golden brown on the exterior woodwork, with sash of white, and old gold curtains at the windows.

### Simplifying Room Arrangement

In planning the rooms of a cottage one must eliminate some of the features of more pretentious houses. In such a design it is well to omit the ordinary hall, and place the stairs directly in the large room. If they ascend near the front entrance, the second story can be conveniently reached without undue disturbance in the living-room.

The location of the chimney is important, that it may contain the living-room fireplace, and at the same time receive the flue from the kitchen range. The latter has been accomplished in this cottage by lowering the ceiling over the passage behind the chimney, and placing above it the tile flue from the range. The fireplace has come to be a really useful fixture in modern houses and is no longer merely ornamental.

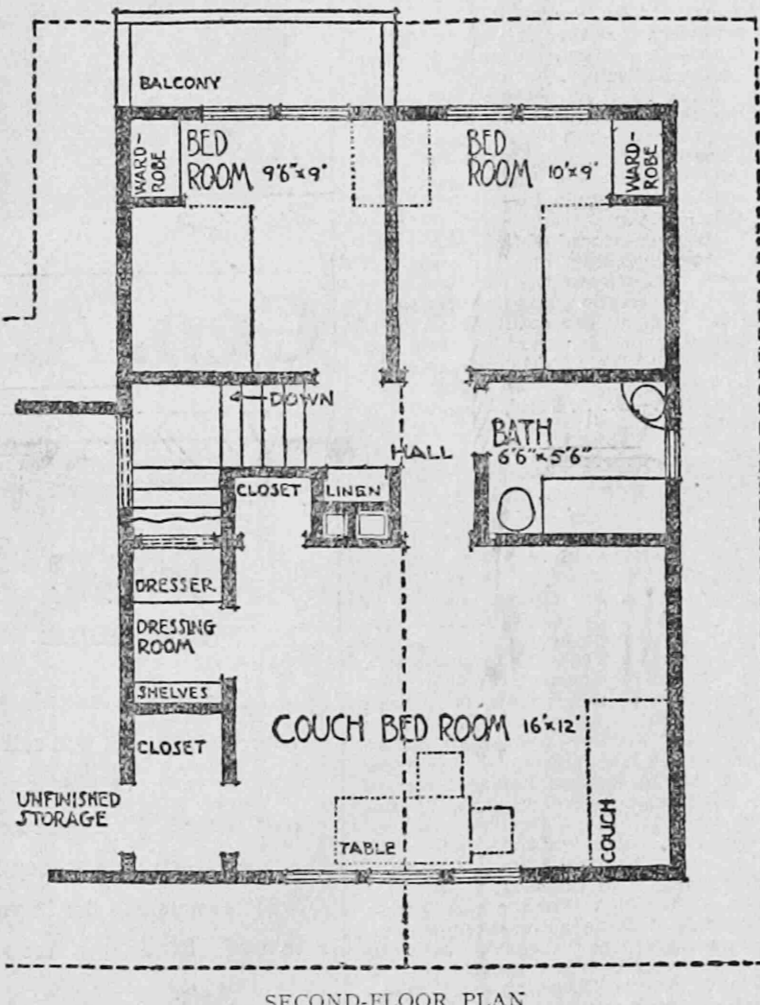
### Plenty of Windows

If you wish to be comfortable the living-room in your cottage must be large and cheery, with windows rather too many than too few. On the other hand, the dining-room and kitchen may be small, if they are only properly proportioned.

The size of an ordinary dining-table, plus space for chairs and serving space behind the chairs, will establish a satisfactory size for your dining-room. With cases for food and china on the walls, your kitchen may be surprisingly small in these days of gas ranges, and

room or closet, lighted by a small window. A dresser built in will prove very useful.

The success of a design may be either



SECOND-FLOOR PLAN

enhanced or diminished by the color scheme, and the greens, browns and yellows are always safe. Where the rooms open one into another, like living-room, hall and dining-room, it is best to carry through the same colors. In the cottage illustrated, the walls on the first story were tinted light green, with lighter, very delicate tint of green in the ceiling

hand and walks beside him. He believes absolutely in what his father tells him. The trust and confidence the boy gives may well spur the father to noblest efforts in example and counsel.

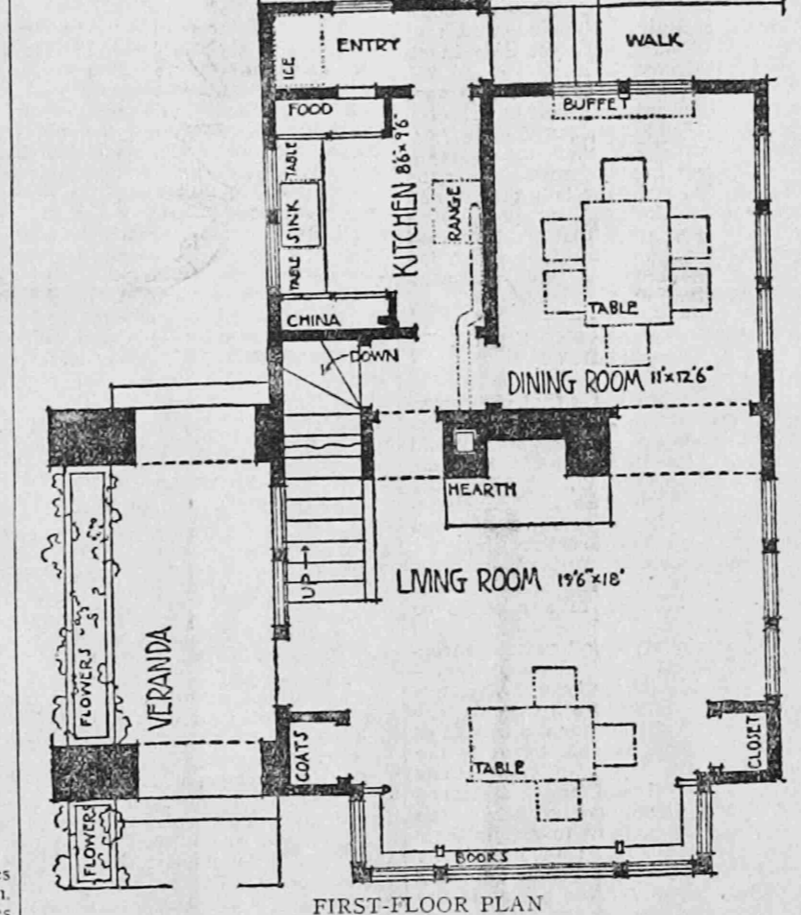
A father who fulfills his duties enters into the life of his boy with sympathy and appreciation, tries to feel, think and see as the boy does, and to understand

### THE WELL-LIGHTED AND CONVENIENT DINING-ROOM

older persons are too apt to think commonplace and insignificant.

Sympathy Necessary  
He takes a sincere interest in all that

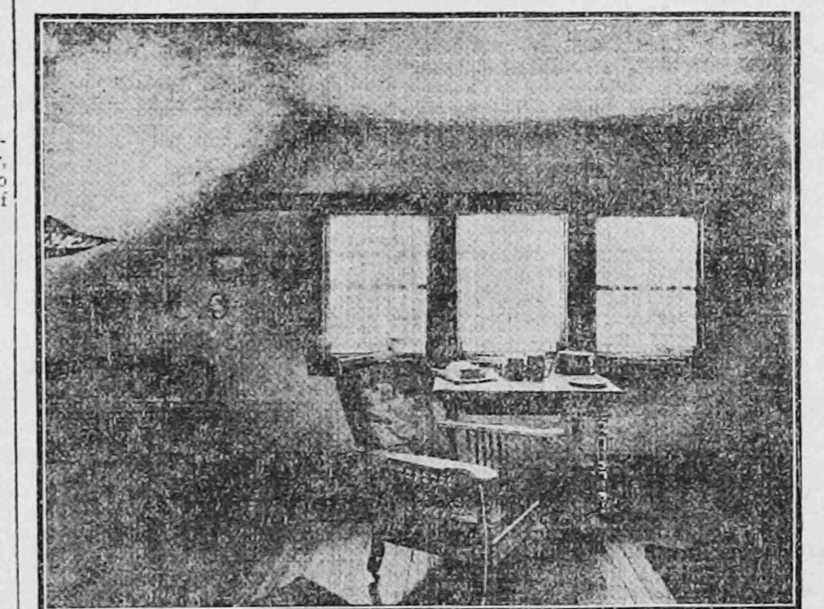
ened or coerced, never punished corporally. Bodily punishment causes anger, bitterness. Boys have been known to run away from home after severe reproof or punishment.



FIRST-FLOOR PLAN

interests his boy, takes long walks with him, gets him to talk of himself. If a boy takes his father into his fullest confidence, tells him of his weaknesses, faults, what he is fighting against, or

It is better to give the honest counsel, the true friendliness that will keep a boy out of trouble rather than to punish him for getting in it. A boy's heart and conscience must be reached and guided.



THE COUCH BEDROOM

strong bond of love and trust becomes more beautiful and sacred.

### The Critical Years

Between the ages of fifteen and twenty a boy needs close attention. Very sound wisdom is needed by a father in imparting to his son the important things that govern his physical and moral life. It is a father's serious duty to warn him against dangers and temptations and to save him from brooding, morbid thoughts. Although it is unwise to look upon adolescence as a difficult problem, provided a boy has been carefully trained, it is true that with it comes a great change, moral, mental and physical. Character, tastes, temperament are in a variable condition.

Parents often fail to recognize the needs and perils of these critical years, yet the very foundations of morality, character and health, the very foundations of domestic and social life, depend on the proper direction of a boy at this time. There is no standing still. A boy must either advance or deteriorate. It is the age of rapid alterations of mood. The world seems strange and new, and

A boy wants to be respected, consulted, wants to be considered an intelligent individual, who can share views and discuss things sensibly. He wants to listen to the practical wisdom that experience gives.

### Learning the A B C of Living

A careful father will caution his son to be temperate always; advise him in regard to smoking, and tell him that it is not manly to use profane or bad language.

A boy should learn that plain food, early rising, thorough bathing are essential to healthful living.

Plenty of physical exercise and full occupation of time are needed in the "teens." Sports and athletics are useful in giving bodily strength and developing the mental and moral qualities—self-control, judgment, prudence, obedience and leadership. Loyalty and honor toward a group, or "team," are fostered in competitive games. Although no great moral worth is realized at the time, these pursuits unconsciously help growth of character.

## DRAPING A WAIST

### Successful Use of A Dress Form Assured

IN order to drape the outside portions of a waist on the lining it is advisable to place it on a papier-mâché bust form. The draping may be done on the person, for whom the waist is being made, or the drapery and lining may be pinned together according to the corresponding notches and perforations before the waist is tried on. Some materials stretch much more than others, so the latter is not such a satisfactory method. It will often prove necessary, if the material is very elastic, to make considerable alteration in the drapery at the trying on.

The long, tiresome standing for both the fitter and the person being fitted is avoided by using the bust form, not to mention the greater convenience in draping on a form that may be placed in any position. The waist forms are not expensive and are of such valuable assistance to dressmaking that it is not an extravagance to afford one.

### Using the Form

The lining should fit the papier-mâché form closely, and after drawing it on the form it should be padded where necessary to secure the size and shape of the person for whom it is being made. Tissue paper is best for padding, but even newspaper will answer the purpose if it be first crushed between the hands to make it soft.

Beside the forms that come in regulation bust sizes, there are also extension forms that may be made to any size, doing away with much if not all of the padding and enabling one form to be utilized for draping linings of widely different bust measures. The extension forms are particularly desirable for use by the several members of one family.

### Making a Permanent Pattern

When one has only one's own gowns to make it is an excellent plan to make and fit a lining of stout, unbleached muslin and place it on the figure to remain permanently. The making of either lined fancy waists or shirt-waists is very much simplified by pinning or basting them together and trying them on this form, which really represents one's figure. The form is particularly valuable in this way when remodeling small pieces that are apparently of no use may prove, when placed upon the figure, of decided value, besides suggesting a design for the waist.

It happens sometimes that the quantity of material is limited, only pieces being left for the waist; some of these may be applied to the lining to girdle depth, while from others short jacket pieces may be made and edged with a fold or piping. When only narrow pieces are available they may be lapped, one over the other, with the lapping edge turned under to form a plait, or the joining may be concealed by a piping or strap of the same material. Such work is really practical experience in designing, apart from its economic value in enabling one to produce a costume from pieces that seemed hopeless.

### Allow for Padding

The form should always be bought one size smaller than the actual bust measure, and the lining should then be padded until it fits closely. When a new waist is being cut, all the perforations that relate to the draping of the waist on the lining should be marked with a thread. Cut all the notches at the edges, but be careful not to cut them too deep.

Begin the draping with the back. Fold the outside portion through the center, lengthwise, and run with large stitches of basting thread along the edge of the fold, leaving a line of stitches that, when the piece is spread out, will mark the center. If the waist is to be gathered, tucked or plaited, the outside sections should be prepared in this way before beginning to drape.

### Begin at the Neck

Begin at the neck and shoulders; have the center-mark even with the center-back seam of the lining, and the material high enough to be caught in with the shoulder seams of the lining—these are the only seams in which the outer material is caught with the lining.

Pin the center-line to the center-back seam of the lining down to the waist-line, placing the pins crosswise and about two and one-half inches apart. If the waist is made with a yoke—the drapery not reaching the neck and shoulders—the yoke outline should be marked on the lining with a basting thread, and the edge of the drapery placed a seam-width (three-eighths of an inch) above it.

If the back is to be plain, smooth the material across toward the armholes and pin it if it is gathered, distribute the fullness correctly, according to any marks there may be for that purpose. Pin around the armholes to the under-arm seams and down this seam, letting the raw edges lie flat over the seam in the lining.

### Gather at the Waist

Draw the extra fullness at the waist toward the center-back and pin it into tiny plaits, a pin in each, and as many plaits as are necessary to dispose of it. It may be necessary to remove the pins at the under-arm seams and rearrange the drapery here, as it must be perfectly smooth from the armhole edge of the back to the under-arm seam.

It is usual to drape the right side of the front before the left, though it is

really optional with the worker. Begin at the top, raising the material high enough to admit the seam into the shoulder seam, if the waist is without a yoke.

### Drape the Right Side First

Place the pins at the center-front from the neck to the bust-line, and allow the drapery to overlap the edge of the lining about one-eighth of an inch. Pin the drapery to the lining around the neck-line to the shoulder. If it does not fit smoothly, do not trim it away, but make several tiny slashes in the edge.

Smooth across the upper part of the front toward the armhole, pin there and around to the lower edge of the lining must be kept perfectly smooth and well drawn down. As the material will be somewhat bias, the stretching should be done along the straight threads in the goods. Place the pins a little in front of the under-arm seam in the lining, allowing enough of the drapery to extend toward the back to permit a seam to be turned under, overlapping the raw edges of the back drapery.

Pin the lower edges of the drapery to the lining from the side to the dart seam. Turn under the edge of the front drapery three-eighths of an inch, and pin it over the raw edge of the back drapery. Place the pins crosswise, and not more than three-quarters of an inch apart. The fullness of the drapery at the front of the waist should be drawn toward the center-front in either plaits or gathers, and pinned to the lower edge of the lining according to corresponding notches or perforations.

Basting After Fitting  
Remove the waist from the form and if any of the pins have been taken through into the cover be very careful, after loosening them, one at a time, to replace them correctly in the waist. Baste around the neck and armholes and

across the bottom of the waist. Slip-stitch the overlapping front portions at the under-arm seam, making short stitches through both outside and lining, the stitch being concealed on the outside of the waist by running it inside the fold-edge at the turned-under edge.

The small plaits at the back may be slip-stitched in the same manner from the bottom of the waist to one inch above the waist-line, though if there are not more than two or three on each side they are often finished by featherstitching on each with buttonhole twist of the same color. The plaits at the front will not need to be held in this way, but the drapery should be tacked to the lining along the row of pins that were placed at the front dart-seam.

Slip-stitch the front edges of the drapery to the lining as far as the bust-line. Rip the shoulder seams of the lining (which have been only basted), baste the material to them and baste again in the same place, but with the outer material included. Stitch, then slash each seam, that it may open flat, and over-cast the edges to correspond with the other seams of the waist and press open. Turn the lower edge of the waist drapery over the already-turned edge of the lining and baste.

### Using Sleeve Forms

Sleeve forms of papier-mâché are manufactured, or the sleeve lining may be padded with paper to give the effect of any puffs or frills there may be. Another way is to fold the sleeve lining flat along the front or inside seam, lay it on a piece of cardboard (an old box cover will do), mark closely around it with a pencil and cut out the shape. Slip this inside each lining before draping the sleeve is placed in the armhole is a very important matter.

### Where the Sleeve Should Be Placed

The usual position for the front seam of the sleeve, on a medium figure, is

about three inches in front of the under-arm seam. In fitting the waist lining, pin the sleeve to the armhole, placing the front seam at a point that will bring it slightly under the arm at the top and at the wrist, on a line with the thumb when the arm is held out at the side with the hand palm downward.

Pin the sleeve around, distributing the fullness evenly in its proper position. Stretch the arm out straight in front, then bend the elbow and notice that the sleeve is plenty long at its back seam, and does not pull on the back of the waist. When the correct length of sleeve lining is secured, baste a bias strip of crinoline, about an inch and one-half wide, around the inside at the wrist and turn over both crinoline and lining three-eighths of an inch each at the wrist.

Seam the outer or drapery portion of

the sleeve separate from the lining and press the seams open, slashing them where necessary to make them lie flat. Turn the drapery under at the wrist, and hem down a facing of a bias strip of lining, wide enough to cover the inserted piece of crinoline. Hem a facing to the lower edge of the waist and bind the raw edges at the neck; do not turn them in, but make the completed binding about one-quarter of an inch wide.

### Finishing the Collar

The collar should be finished separate and slip-stitched to the right side of the neck of the waist, from the center-back to the center-front. Before facing, sew three small hooks on the underside of the left side of the collar, and make three buttonholed loops on the outside at the right-hand end.

## HOUSEHOLD HELPFUL HINTS

**A** DINGY, frayed-out rug certainly is not a thing of beauty, however handsome it may once have been. Fortunately it is often possible to brighten up and repair such a rug and make it once more a respectable piece of furnishing.

For brightening up the colors, get ordinary package dyes in such colors as may be needed, and two or three small round camel-hair brushes. Dissolve a portion of each dye in a little boiling water, to which a pinch of salt and a spoonful of vinegar have been added.

Clean the rug and lay it on a table, or if large on a smooth floor. When all is ready touch up the colors in the design with the hot, strong dyes, using them freely enough to permit them to penetrate well into the fabric. When this is done, lay over the dampened portions a dry cloth and iron until thoroughly dry. This takes the place of boiling and helps to set the dyes.

If the rug is frayed and ragged at the ends, trim and apply a new binding or fringe. It is wonderful what a few cents' worth of dye, a few hours' work and a new binding will do for a shabby rug.

Sometimes it is better to give a small, light-colored rug a new dye-bath than to try to restore the original colors. A plain dark-red or brown rug will look well in almost any sitting or dining-room—far better surely than a faded-out, dirty-looking light one.

Flimsy rugs may be given body by pasting to the back a lining of firm cotton-cloth. Lay the rug wrong-side-up on the floor, cover well with thick, raw flour paste, lay the lining carefully in place and iron until the paste is thoroughly cooked and dry. Patches, if any are needed, should be pasted on rather than sewed. A little care will give the rug a new lease of life and make it ornamental as well.